Bloomington, Indiana University, Bloomington, Lilly Library at Indiana University, Ricketts K: 8

Description: One cutting - Not bound. - Old number '849' on verso; C. L. Ricketts; acquired by the Lilly Library with the Ricketts Collection in 1961. - Baroffio 1999, p. 25.

Number of Parts: 1 - *Number of Images Available:* 1

Direct Link: http://ds.lib.berkeley.edu/RickettsK8_40

Language: Latin *Country:* Italy *Century:* 14th

Part 1: One cutting

Description: - Parchment - 133 x 117 mm - Laid down on card, partly peeled back at the foot revealing a few strokes of text in a large rounded gothic hand.

Country: Italy

Cardinal point:

Region: Tuscany

City: Florence

Assigned Date: s. XIV^{1}

Searchable Date Range: 1300 - 1350

Dated by scribe: No

Inscribed Date:

Document: No

Number of Scribes:

Artist(s): Maestro Daddesco, in the style of.

Figurative Decoration: Large illuminated initial 'S' enclosing a three-quarter-length standing figure of Saint Stephen holding a martyr's palm and a book, two stones wounding his head, cut to shape.

Notes: The maestro's manuscripts are variously attributed to dates between about 1310 and the mid-century, complicated or confirmed by his work in a choirbook written for the Cistercian abbey of San Salvatore a Settimo, near Florence, dated 1315 but not necessarily illuminated immediately (Rome, Santa Croce in Gerusalemme, Cod. D). Maestro Daddesco and his workshop clearly specialised in choirbooks, many of which became casualties of knife-wielding collectors of miniatures during the nineteenth century. Excised initials intimately related to the Ricketts cutting are scattered around the world (Boskovits 1984, pp. 220–50, plates LXXXIV– XCIX; Kanter and Boehm 1994, pp. 106–15; Hindman 1997, pp. 156–61; Palladino 2003, pp. 44–45, no. 24; etc.). The Ricketts cutting is especially close to initials from an Antiphoner showing various saints, acquired in Florence in 1837 by James Dennistoun (1803–1855), lot 80 in Lord Clark's sale, Sotheby's, 3 July 1984 (afterwards BEL, cat. 2, 1998, pp. 12–15, and Zeileis 2004, pp. 188–89, no. 61), which Dennistoun said were cut from the choirbooks of Santa Maria del Fiore, the cathedral (or duomo) of Florence. The Maestro Daddesco was probably employed to illuminate new sets of choirbooks for the cathedral in the early 1330s, as part of the campaign of renewal following the translation of the relics of Saint Zenobius in 1331 (Tacconi 2000). Only four of the 23 choirbooks recorded in the possession of the cathedral sacristy in 1418 are still exant (ibid, p. 169, n. 29; cf. also Fabbri and Tacconi 1997, pp. 190–92, no. 66, and 216–17, no. 77). The Ricketts initial may be from one of the missing volumes. Latin

Number of Texts: 1

Text 1: Cutting

Language(s): Latin

Notes: Large illuminated initial 'S'



Cutting Maestro Daddesco style illuminated initial 'S' enclosing a three-quarter-length standing figure of Saint Stephen holding a martyr's palm and a book, two stones wounding his head, cut to shape.

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